TOLD BY MABEL LOVE.

THE CHARMING ENGLISH FAVORITE TO A REPORTER.

She Practices Steps for a Reporter and Artist and Here Is What She Looked Like—Chats Pleasantly About Her Art—A Love of a Girl Is She.

"COME in," said Mabel Love. And she said it so prettily and opened the door with such a tender, gracious air of welcome that the artist and his companion felt—at least, so they confessed to each other afterward—that this dainty maiden was a small, long-lost sister to both of them, instead of a young woman to whom they were total strangers.

There is no need to describe the room. It was just like several hundred other reception rooms in West Side apartment houses, except that Mabel Love stood there smiling, as she pulled off her gloves, and that the afternoon sun, streaming through the lower sash of the window, illuminated a wondrous parterre of pot plants in full flower. There were two other points of difference. The banjo that rested against a pile of cushions on the divan had no ribbons tied to it, and a generous coal fire glowed and snapped in the grate. Mabel Love does not like steam heat, says New York Journal.

"It is very pleasant to be interviewed," she said, "but the trouble is I never know what to say. You don't want a list of my theatrical engagements, do you? That would be awfully dry reading." Mabel Love made a grimace.

"What are your methods of dancing, Miss Love?"

It was a clumsy question, but the little woman did not laugh.

"Methods? I don't know that I have any. But"—the welcome inspiration sprang into her eyes—"would it help you to see me in my second act dress? Then, perhaps, I could illustrate what you want to know."

"Please do, if it is not too much trou"——

"Parker! Parker!" exclaimed the dancer, as she vanished into an adjoining room.

Parker is her maid—an invaluable creature, it would seem, for it was only

("No, dancing is not all beer and skittles," she said, catching her breath. "It is just as hard work as training for a prize-fight. At least, I imagine so." Mabel Love looked very pensive.)

a minute or two before Mabel Love reappeared, the Mabel Love of the footlights, a gleaming, gliding little vision of things that are soft, and fluffy and diaphanous.

"I hardly know what to say about my dancing. I have always tried to make it original. I believe as much in individuality in dancing as in acting. The dance should not be merely dragged into the piece, but should rather appear to be a part of it. I do not believe in making the part subordinate to the dance. If I am playing a vivandiere, for example, I endeavor to make my dance characteristic."

"Do you originate your dances?"

"Sometimes I do, sometimes D'Auban arranges them. The dance that I do in 'His Excellency' we planned together."

"You would not describe your style as skirt dancing?"

"Oh, not at all. I seldom touch the skirts during the dance, nor do I do any high kicking. Skirt dancing, as such, is not in vogue now. Miss Letty Lind makes use of her skirts in her dance, and so does Miss Grey, but their methods are decidedly different. It is hard to explain the difference. Generally speaking, Miss Lind's dance is a series of slow, graceful turns and movements, while Miss Grey is rather quicker and livelier."

"Are you studying any new dances?"

"No, not at present. I received the music of a new dance yesterday. Here it is."

She turned over the pages.

"It goes like this: Rum-ti-tum-toorelum, tra-la-la-la-la-lee. I don't think it's very pretty.

"Now this is my idea of nice dance music: Tra-la-la, tra-la-la, terooral-la, rum-ti-ti, rum-ti, tra-la."

Mabel Love punctuated the melody with one pink hand, while her baby head swayed from side to side. Then she slipped to the floor, and, still singing, began to dance. Her face was quite serious. Instead of the conventional smile of the dancer, she exhibited the earnestness of a devotee of a difficult art. And it is a question whether Mabel Love does not look best when she is serious.

It was only for a minute or so—just a few sweeping, sinuous movements; just the flash of filmy skirts, and the bending and swaying of a graceful girlish body; just a poem of movement.

"Oh, yes; it's hard work. This backward bend, for instance—there! You know how pretty it looks when it's done well. It represents an awful lot of hard work.

"Now this is what I call a pretty pose."

The artist thought so, too, and he bent over his work with a will.

Mabel Love sat down again. Her eyes were brighter. Her baby lips were parted slightly, showing a level rim of white teeth. Her round shoulders heaved.

"No, dancing is not all beer and skittles," she said, catching her breath.

"It is just as hard work as training for a prize fight. At least, I imagine so. I practice an hour or two every morning, and find it very exhausting

(Just a few sweeping, sinuous movements; just the flash of filmy skirts, and the bending and swaying of a graceful, girlish body.)

work. After that I go to the shops or make calls. It is evening and time for real work almost before I know it."

Mabel Love looked very pensive.

"How did you happen to go on the stage?"

"Because I thought I should like it, and my mother didn't object."

"Why did you take up dancing?"

"Well, I liked that, too."

"When did you make your first appearance?"

"Oh! ever so long ago. How time flies. It was Christmas—let me see—in 1887. I was eleven years old then. It was in a sort of fairy spectacle called 'Alice in Wonderland,' at the Prince of Wales theater. There were mostly children in the cast, although a few grown-up people were utilized. We gave only matinees. Two of the parts were called the 'Lily and the Rose.' Florence Levey was the 'Lily' and I the 'Rose.'"

"Did you have much to do?"

"Well, not so very much; principally to stand about and form a part of the picture."

"What were your stage plans then?"

"I was ambitious to play in comedy and to play ingenue parts. It was not long before I had an opportunity. Miss Kate Vaughn was at the Opera Comique in old comedies. She was playing Peg Woffington, and I was engaged for a small part. You may recall that Miss Vaughn has a dance in one of the scenes. I was supposed to imitate her steps. I studied her dancing very carefully and began to like the work very much. I used to practice steps at home, and I made up my mind that I would be a dancer some day, but

("Now, this is what I call a pretty pose." The artist thought so, too, and he bent over his work with a will.)

I didn't give up my hope of achieving success in comedy. In fact, it is my ambition today.

"After that I had a varied experience in pantomime and burlesque. During that period I met Herbert Blackmore, the well-known dramatic agent. It was a crisis in my career. After seeing me perform, he made this entry on his books, opposite my name: Young; speaks well; dances a little.'

"My first appearance at the Gaiety was in 'Faust Up to Date.' I was a vivandiere. I was the only girl on the stage in skirts.

The Halberd.

The distinctive weapon of the Swiss was the halberd, which was their principal weapon at Morgarten and Laupen. It is curious to note how the Teutonic nations, even to this day, prefer the cut and the Latin nations the point. We have been told by German officers that when the Germany and French cavalry met in the war of 1870 the German sword blades always flashed vertically over their heads, while the French darted in and out horizontally in a succession of thrusts. Even the German dead lay in whole ranks with their swords at arm's length. So the English at Hastings worked havoc with their battle-axes. The Netherland mercenaries carried a hewing weapon at Bouvines. The Flemings at Courtrai used their godendags fitted alike both for cut and thrust, and finally the Swiss made play with their halberds, an improvement on the godendag.

The halberds had a point for thrusting, a hook wherewith to pull men from the saddle and above all a broad, heavy blade, "most terrific weapons (valde terribilia"), to use the words of John of Winterthur, "cleaving men asunder like a wedge and cutting them into small pieces." One can imagine how such a blade at the end of an eight foot shaft must have surprised galloping young gentlemen who thought themselves invulnerable in their armor.—Macmillan's Magazine.

A Curious Divorce.

The charming old Duchess Wilhelmine of Sleswick-Holstein, grandaunt of the present empress of Germany, was the divorced wife of King Frederick VII of Denmark. The duchess, who subsequently married the younger brother of the present king, had no alternative left her than to demand and obtain a dissolution of her union with Frederick, for her place in his affections and at the head of the household had been usurped by her French modiste, who was subsequently invested by the late king with the title of Countess Danner. Many years later he yielded to her importunities and legalized his relations with her after a fashion by a morganatic marriage. Notwithstanding her antecedents she was treated with the utmost consideration by the present king and queen of Denmark when they were eking out a scanty subsistence in Copenhagen previous to their succession to the throne, and it was from her that the Princess of Wales, the present czarina of Russia and the Duchess of Cumberland acquired not only their unrivaled taste for dress, but also the practical knowledge which they possess of how to make dresses and

"Paste."

French "paste," from which artificial diamonds are made, is composed of a mixture of glass and oxide of lead. Rubies, pearls and sapphires are also successfully imitated by the Parisians.

Most of us, instead of fixing our minds upon the good things that Providence has provided, fix them upon the evil things that man has produced. This is what makes so many unhappy.

Gladstone on Montenegro's Traditions.

We have the greatest respect for Prince Nicholas of Montenegro, but a natural disinclination to have to start reading history all over again from the beginning makes us hope that Mr. Gladstone's compliment to him, conveyed through The Chronicle, may carry a little more than the stern facts of the case:

"In my deliberate opinion the traditions of Montenegro, now committed to his highness as a sacred trust, exceed in glory those of Marathon and Thermopylæ and all the war traditions of the world."

Prince Nicholas will be an ungrateful man if he does not grow warm all over on reading this, but is it not a little hard on the rest of the world! However, here is a chance for the writers of historical romance. They are said to be rather hard up for new periods just now. Why, then, not try Montenegro?—Westminster Gazette.

Selfishness.

There are some tempers wrought up by habitual selfishness to an utter insensibility of what becomes of the fortunes of their fellow creatures, as if they were not partakers of the same nature or had no lot or connection at all with the species.—Sterne.

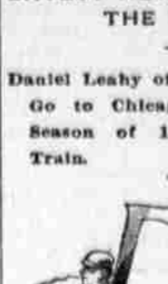
The Laughing Plant.

Among curious plants one of the most notable has been discovered recently in Arabia, where it is known by the natives as the "laughing plant." It does not do any laughing itself, as might be inferred from its title, but it causes whosoever eats its seeds to break out into fits of the most uncontrolled and immoderate mirth.

THE BASEBALL FIELD.

LATEST NEWS AND GOSSIP OF THE BIG LEAGUE.

Daniel Leahy of the Lynchburg Club to Go to Chicago—Preparations for the Season of 1896—Where They Will Train.



DANIEL LEAHY, who played short stop for the Lynchburg club, of the Virginia State league, during the past season, will come to the National League in the spring as a member of the Chicago club. He was born at Nashville in 1870. His professional career did not begin until 1894, when he accepted his first engagement with the Lynchburg club. His all around work that year was of such a satisfactory nature, and he gave such promise of doing still better with more experience, that he was re-engaged for the season of 1895, which lasted five months, beginning on April 15 and ending on Sept. 14, Leahy taking part during the period in one hundred and seventeen championship contests, in one hundred and ten of which he creditably filled the position of short shop, and in the other seven games he played at second base and in the outfield. His work at short stop was of the highest order, having a dash and snap that infused life and energy into that done by his fellow players. While not being a record player, he is credited with a number of fine fielding feats. The most noteworthy of these performances was the accepting of all of ten chances in a game against the champion Richmond team, played on May 31, at Richmond, Va., and the accepting of fourteen out of fifteen chances in a game against the Roanoke nine, Aug. 22, at Lynchburg, Va. On Sept. 3, at Lynchburg, in a game with the Portsmouth team, he was credited with ten assists, some of them being very difficult to handle. While he was never known as a hard hitter, he has done some good and timely batting. In a game against the Roanokes, on April 20, at Lynchburg, he made three safe hits, including three triple baggers. He also made a home run and a double bagger in a game against the Richmond team, on April 24, at Lynchburg. In a game against the Norfolks, on Aug. 15, at Lynchburg, he was credited with four safe hits, including a triple bagger. He also made three safe hits, including a double bagger, in a game with the Champion Richmond team on Aug. 21, at Lynchburg.

DANIEL LEAHY.

The Cincinnati club officials have decided that their team shall do their preliminary work in the South. As soon as the matter had been settled, Manager Bancroft set the wires going, and finally secured the grounds at New Orleans for a month, and he and Capt. Ewing will take their players to the Crescent City about March 8, and remain there till the last part of the month, when they will work their way home, playing games in the principal cities en route, and arriving home in time to open the preliminary season on Saturday, April 3, with the University of Cincinnati team. Capt. Ewing will take at least twenty men south with him, a number of them being from the Western league, and he expects to develop one or more good ones. Ewing considers his catchers, pitchers and infield strong enough, but would like to get another strong outfielder to go with Holliday and Miller, but if nothing better turns up he has Hoy and Burke to fall back on. After President Brush had failed to obtain Clarke's release from the Louisville club, he said: "I sincerely hope that if any club succeeds in getting Clarke it will be a Western club. There is no doubt about it that the Eastern teams as a whole are stronger than those in the West. A Western manager cannot get a player from the East. Time and again has it been tried, but the Easterners appear to be arrayed against us. The only thing that we can do is to build up our teams with young players, and in time we will be able to dictate to the East. At the present time the East depends more upon the West for players than does the West upon the East. In time matters will come out all right, but it requires time."

The Cleveland and Pittsburg teams will go to the Hot Springs, Ark., to get themselves into playing trim. Whether or not the two will meet in exhibition games while there has not yet been decided. The chances are that they will. The Pittsburgs expect to be much stronger next year than they were this The club has a whole string of young players, from whom it will try and develop one or two good ones. In fact, the club has thirty-one men from whom to select its team. Of this number at least one-third are pitchers. It is not likely that many changes outside the pitcher's position, except third base, will take place. Denny Lyons, the veteran third baseman, will be found on that corner of the diamond. Lyons, if he can keep in condition, should make a good man, and strengthen the team in a spot that has been very weak for some time. Lyons is a hard hitter and fine fielder.

MRS. KEELEY'S JUBILEE.

The Actress's Ninetieth Birthday Celebrated in London Recently.

Mrs. Keeley, the aged London actress, completed her ninetieth year the other day, and the occasion was celebrated by a special benefit performance at the Lyceum, where the most interesting item in a long roll of attractions was a speech from the veteran actress. Mrs. Keeley retains all her faculties unimpaired, and presents one of the most notable instances of keen enjoyment of life far beyond the allotted span. It is more than sixty-five years since Mrs. Keeley, then Miss Goward, made her first appearance in London at the Lyceum, at that time known as the English Opera House. She played Rosina in the operetta of that name, and Little Fickle in "The Spoiled Child." Success

MRS. KEELEY.

cess was never in doubt. From that time the young actress had a varied experience. She sang in opera—"Oberon," for instance, at Covent Garden, and "Der Freischutz." She played a comic part in one of Buckstone's pieces, and Nydia, the blind girl, in the adaption from "The Last Days of Pompeii." One of her greatest triumps was Smike in a version of "Nicholas Nickleby" at the Adelphi. Early in her career she married Robert Keeley, and at one time they were in management at the Lyceum, where this versatile actress was as successful in burlesque as in pathos. The Fool in "Lear" and Maria in "Twelfth Night" were included in the same astonishing range.

Champion Linotype Operator.

The portrait presented below is of George W. Green, of Boston, who is now champion typesetting machine operator of the world. In a contest held in Chicago recently he composed 70,700 ems net of solid nonpareil in seven hours. Eugene W. Taylor, of Denver, his only competitor, followed with a "string" of 64,027. Immediately after the result of the contest had been announced to the world by telegraph, Lee Riley, of Boston, issued a challenge to the winner.

To more readily understand the remarkable work of the winner, it may be said that 70,700 ems of nonpareil is the equivalent of nearly twelve columns of a seven-column size paper, or over a page and a half. Green's net average was 10,100 an hour, and Taylor's 9,146.

Denver printers backed Taylor for large amounts. It is now claimed by them that Taylor did not do as good

GEORGE W. GREEN.

work as he had often done before, and they say they are willing to back him again.

THE TURF.

The St. Louis (Mo.) Fair Grounds association canceled its card recently and discontinued racing for the season.

Geo. H. Huber, the New York museum manager, has departed for his stock farm, at Ticonderoga, N. Y., for a brief stay.

Jockey Ellis sustained a fracture to his collar bone, through the fall of his mount, Siberia, in the last race at St. Asaph, recently.

Richard Croker and Pierre Lorillard have entered horses to run for the Champagne stakes at Doncaster, Eng., next summer.